

TO MR ARTHUR P. SCHMIDT.

THE PILGRIMS

Words by M^{RS} HEMANS

+ + +

Composed
FOR

CHORUS AND ORCHESTRA

BY

G.W. CHADWICK.

Piano Score.

2708

Price 50 Cts.

ARTHUR P. SCHMIDT.

Boston

Leipzig

New York

146 Boylston Street.

136 Fifth Avenue.

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THE PILGRIMS.

Poem by Mrs. Hemans.

G.W. CHADWICK.

Allegro moderato.

The musical score is written for piano in G major, 2/4 time. It consists of six systems of staves. The first system begins with a piano (*p*) dynamic and includes triplet markings (*3*) in the bass line. The second system features a crescendo (*cresc.*) and a *sempre* marking. The third system includes a forte (*f*) dynamic. The fourth system features a fortissimo (*ff*) dynamic. The fifth system includes a diminuendo (*dimin.*) and a pianissimo (*pp*) dynamic. The sixth system includes a trill (*tr*) and a section marked 'A'. The score concludes with a final chord.

SOPRANO. *f* *p*

ALTO. The break-ing waves dashed high On a stern and rock bound

TENOR. *f* *p*

BASS. The break - -ing waves dashed high On a stern and

Coast, And the woods a-against a storm-y sky Their gi - ant branches

rock bound Coast, And the woods a-against the sky Their gi - ant branches

And the woods a-against a storm-y sky Their gi - ant branches

tossed. And the heav- - -y night hung dark, The hills and

And the heav- - -y night hung dark, The

tossed. And the heav- - -y night hung dark, The hills and

tossed. And the heav-y night hung dark, The hills and

wa-ters o'er, The heav-y night hung dark, The hills and
 wa-ters o'er, The heav-y night hung dark, The hills and
 wa-ters o'er, And the heav - -y night hung dark, The hills and
 wa-ters o'er, The night hung dark, The hills and

cresc.

wa - ters o'er, When a band of Ex - iles moored their bark On the wild New England
 wa - ters o'er, When a band of Ex - iles moored their bark On the wild New England

Shore, When a band of Ex - iles moored their bark On the wild New En - gland
 Shore, When the Ex - iles moored their bark On the wild New En - gland

cresc.

B

Shore.

Shore.

This system contains four staves. The top two staves are vocal staves in treble clef, each with a whole note 'S' and the word 'Shore.' below it. The bottom two staves are piano accompaniment staves in bass clef, with whole notes and the word 'Shore.' below them.

f sempre

This system contains two staves for piano accompaniment. The right hand plays chords and the left hand plays a continuous eighth-note pattern. The tempo marking *f sempre* is present.

This system continues the piano accompaniment from the previous system, with two staves showing complex harmonic and rhythmic patterns.

This system continues the piano accompaniment, featuring a crescendo leading to a fortissimo (*ff*) section.

Animato.

Not as the Con-queror comes, They the true heart-ed came, Not

Not as the Con-queror comes, They the true heart-ed came, Not

This system contains four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment staves in bass clef. The tempo marking *Animato.* is at the beginning. The lyrics are: "Not as the Con-queror comes, They the true heart-ed came, Not".

Animato.

This system contains two staves for piano accompaniment, continuing the rhythmic pattern from the previous system with a forte (*f*) dynamic.

with the roll of the stirring drums And the trumpet that sings of fame;

with the roll of the stirring drums And the trumpet that sings of fame;

C p

Not as the fly - ing come In silence and in fear, They

Not as the fly - ing come In silence and in fear,

shook the depths of the for-est's gloom With their hymns of loft - y

They shook the for - est's gloom With their hymns of loft - y

They shook the gloom With their hymns of loft - y

They shook the gloom With their hymns of loft - y

Maestoso assai.

cheer. A - - midst the storm they sang, And the

cheer. A - - midst the storm they sang, And the

Maestoso assai.

rit. *ff*

stars heard, and the sea, And the sound - ing aisles of the

stars heard, and the sea, And the sound - ing aisles of the

p *cresc.*

dim woods rang With the An - - them of the free, With the An - - them of the

dim woods rang With the An - - them of the free, With the An - - them of the

dim woods rang With the An - - them of the free, With the An - - them of the

f *ff* *ff*

free. And the o - cean ea - gle soared From his nest by the

free. And the o - cean ea - gle soared From his nest by the

white wave's foam, And the

nest by the white wave's foam, And the

white wave's foam, And the

f cresc.

rock - ing pines of the for-est roared, This was their wel - come

rock - ing pines of the for-est roared, This was their wel - come

ff

home, This was their wel - come home.

home, This was their wel - come, wel - come home.

home, This was their wel - come home.

home, This was their wel - come, wel - come home.

dim. *p*

dim. *p*

dim. *p*

dim.

dim. sempre

p *mp*

Andante con moto.

The first system of the musical score consists of four staves. The top three staves are vocal staves (Soprano, Alto, and Tenor) and the bottom staff is the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked "Andante con moto." The piano part begins with a series of chords in the right hand and single notes in the left hand. The vocal parts enter with a long note on the first staff.

p cantando espressivo

There were men with hoar - y

Andante con moto.

The second system continues the musical score. The piano accompaniment features a more active melody in the right hand, with eighth and sixteenth notes. The vocal parts continue with their long notes. The tempo remains "Andante con moto."

hair A - midst that Pil - grim band. Why had they

The third system of the musical score. The piano accompaniment continues with its active melody. The vocal parts have a long note on the first staff. The tempo remains "Andante con moto."

come to with - er there, A - far from child - hood's land.

The fourth system of the musical score. The piano accompaniment continues with its active melody. The vocal parts have a long note on the first staff. The tempo remains "Andante con moto."

p espress.

Why had they come to with - er there, A - far from child - hoods land.

p espress.

p

Why had they come to with - er there, A - far from child - hoods

p

p

There was wom - an's fear - less eye, Lit by her

land. There was wom - an's fear - less eye, Lit

p

There was wom - - - an's fear - less

love's deep truth, — There was man - hood's brow se - rene - ly high, And the
 — by deep truth, There was man - hood's brow se - rene, —
 eye, Lit by her love's deep truth, There was man - hood's brow,

cresc.
cresc.
cresc.

fier - y heart of youth. —
 And the heart of youth. — Why had they come to with - er
 And the heart of youth. —

p
pp
pp

there, A - way from child - hood's land. — Why had they come to
 —

cresc.
cresc.

with - er there, A - far from child - hoods land. What sought they

mf What sought *mf* What

thus a - far, Bright jew - els from the mine, they sought they thus, Bright jew - els from the mine,

mf What sought they thus a - far,

f cresc. The wealth of seas, the spoils of war, They sought a

f cresc. The wealth of seas, the spoils of war, *p dolce* sought *p dolce*

f cresc. The wealth of seas, the spoils of war, *p*

faith's pure shrine, They sought a faith's pure shrine.

p dolce

They sought a faith's pure shrine, They sought a

What sought they thus, Bright jew - els

What sought they thus, what sought they

faith's pure shrine, What sought they thus a - far,

What sought they thus a - far, Bright jew - els

from the mine, What sought they thus a - far,

thus a - far, The spoils of

Bright jew - els from the mine, What sought they thus,

from the mine, The wealth of seas, the spoils of

They sought a faith's pure shrine, — They sought
 war, — They sought a faith's pure shrine, — They sought
 They sought a faith's pure shrine, — They sought
 war, — They sought a faith's pure shrine, — They sought

p *pp* *pp* *pp*

a faith's pure shrine, —
 a faith's pure shrine, —
 a faith's pure shrine, —
 a faith's pure shrine, —

cresc. molto *cresc. molto* *cresc. molto* *cresc. molto*

they sought a faith's pure shrine, —
 they sought, — they sought a shrine, —

ff *ff* *ff*

p They sought a faith's pure shrine, they

pp They sought a faith's pure

pp sought, they sought a faith's pure

ppp shrine..

ppp shrine..

Lento maestoso.

Ay, call it ho - ly ground, —

Ay, call it ho - ly ground, —

Ay, call it ho - ly ground, —

Lento maestoso.

The soil, the soil where first they trod, Ay, call it

The soil, the soil where, where first they trod,

The soil, the soil where first they trod, Ay, call it

where first they trod,

col Organo

Allegro.

ho - ly ground,

ho - ly ground, They have left unstained what there they found, Free - dom to worship

They have

Allegro.

left unstained what there they found, Free - dom to wor-ship God, to wor-ship God, to wor-ship God, to

there they found, Free - dom to wor-ship God, to wor-ship, to God, Freedom to wor-ship God, to wor-ship wor-ship, Freedom to wor-ship God, to wor-ship

They have left unstained what there they found, Free-

marcato il basso

wor-ship God, Freedom to wor-ship God, God, to wor-ship God, They have God to wor-ship God, to wor-ship God, wor-ship

God, to wor - ship God,
 God, to wor - ship, wor - ship God,
 left un-stained what there they found, Free - dom to wor-ship God,
 God, They have left un - stained Free - dom to wor-ship God, to

[illegible]

Musical score for "The Lord's Prayer" (No. 100). The score is in G major (one sharp) and 4/4 time. It features a vocal melody and a piano accompaniment. The lyrics are: "God, They have left un-stained what there they found, Free - dom to wor-ship God, They have left un-stained what there they found, Free - dom to wor-ship God, They have left un-stained what there they found, Free - dom to wor-ship God, They have left un-stained what there they found, Free - dom to wor-ship". The piano part provides a harmonic foundation with chords and moving lines in both hands.

God, to wor-ship, to wor - ship, to worship God, —
 left un-stained what there they found, Free - dom to wor-ship God, to worship
 found, *ff* to wor-ship, Freedom to wor-ship God, —
 They have left un-stained what there they found, Free - dom to wor -

to wor - ship God, *ff*
 God, — to wor - ship God, *ff* They have
 to worship God, — to wor-ship God, They have left un-stained what
 — ship, to wor - ship God, *ff*

They have left un-stained what
 left un-stained what there they found, Free - dom to wor-ship God, to
 there they found, Free - dom to wor - ship, to wor-ship God, *ff* to
 They have

Maestoso.

wor - ship God. They have left un - stained, Free - dom

wor - ship God. They have left un - stained, what there they

wor - ship God. They have left un - stained, what there they

Maestoso.

to worship God, to worship God, Freedom to wor-ship God. Ay, call it
found, Free - - - dom to wor- - - ship God. Ay, call it
found, Free - - - dom to wor- - - ship God. Ay, call it
found, Free - - - dom to wor- - - ship God. Ay, call it

cresc.
 ho - ly ground, The soil where first they trod, They have
cresc.
 ho - ly ground, The soil where first they trod, They have
cresc.
f

left un - - stained what there they found, Free - dom to
 left un - - stained what there they found, Free - dom to
f

wor - - ship God, They have left un - - stained what
 wor - ship God, They have left un - - stained what
f

Allegro.

there they found, — Free - dom to wor - ship God,

there they found, — Free - dom to wor - ship God,

Allegro.

ff Free - dom, Free - dom, Free - dom to

ff Free - dom, Free - dom, Free - dom to

wor - ship God.

wor - ship God.

wor - ship God.

wor - ship God.